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*Catalogue of an
Exhibition of Lithographs*

By

Childe Hassam

With an Introduction by

A. E. Gallatin



December 3 to 21, 1918

*Frederick Heppel & Co.
4 East 39th Street
New York*

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MR. HASSAM is not only the greatest exponent in America of the teachings of Impressionism, possessed of a very sensitive color vision, but his work, executed in black and white, is also very distinguished. Some of the most delightful things he has ever done are the drawings of street scenes, with their various types, made in Paris, London, and New York in the nineties. These drawings were often influenced by Raffaëlli, by Whistler and by Forain, but in his mature work, such as the lithographs shown in this exhibition, his point of view and his technique are entirely personal. In returning to black and white, I am glad to find that Mr. Hassam has chosen lithography as his vehicle, for its possibilities are endless, ranging from blondness to velvety blacks.

Following Daumier, Fantin-Latour succumbed to the enchantment of the lithograph and gave us a long series of beautiful prints which rank with the masterpieces of the art. Toulouse-Lautrec was another master, and more recently Steinlen and Forain.

Some twenty years ago the lithograph experienced a renaissance in England, Charles H. Shannon, with his silvery nude figures of rare grace, and Will Rothenstein, with his sensitively drawn portraits, being among the masters. Recently G. Spencer Pryse has made numerous very fine lithographs, as have Muirhead Bone, one of the greatest of living draughtsmen; C. R. W. Nevinson, the most important artist that the Great War produced, and John Copley.

In America lithography, the most autographic of the reproductive arts, as well as one of the most supple and charming methods of expression at the artist's disposal, appears to be upon the threshold of an artistic revival. Whistler, whose "songs on stone," as he called them, are perhaps the most delicate and exquisite lithographs ever made, brought about the revival in England, but not until recently have other Americans seriously taken up the process invented by Senefelder. J. Alden Weir and John Sloan have several stones to their credit, and William Glackens one, a portrait of Ernest Lawson. Ernest Haskell and Albert Sterner have been

more interested in the art, while Joseph Pennell has made hundreds of lithographs, most of them showing the Wonder of Work. George Bellows has also made a serious study of the auto-lithograph with marked success.

No artist has excelled Childe Hassam in recording the beauties of New York, which I believe he correctly regards as being the most beautiful city in the world. Bannered and full of color with a multitude of American and Allied flags, New York is even more beautiful now than ever before, and one should be glad that such a brush and such a pencil as Mr. Hassam's has recorded our streets for the benefit of posterity. His views of towns seen across an expanse of water, his shipbuilding yards, and his views of the open country, are also delightful glimpses, seen sparkling in the sunlight; they are full of style and well enveloped in atmosphere. These joyous and rapid notations properly belong in the portfolios of the discriminating amateur. I fear they will also find their way into the museums.

A. E. GALLATIN.

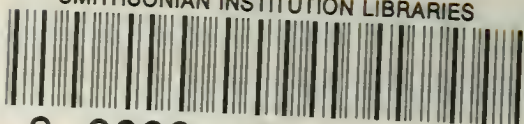
LITHOGRAPHS

- 1 *Lafayette Street*
- 2 *The Avenue of the Allies*
- 3 *Camouflage*
- 4 *The French Cruiser*
- 5 *North River*
- 6 *New York Bouquet*
- 7 *The Printer*
- 8 *The Lithographer*
- 9 *New York Skyline, Light Buildings*
- 10 *New York Skyline, Dark Buildings*
- 11 *St. Thomas'*
- 12 *Cecelia Beaux*
- 13 *Mrs. Hassam Knitting*
- 14 *Mrs. Hassam Knitting, small study*
- 15 *The Broad Curtain*
- 16 *Deshabille*
- 17 *Virginia*
- 18 *Charles Grafty*
- 19 *Storm King*
- 20 *The Land of Nod*
- 21 *Landscape in the Land of Nod*
- 22 *Stone Fences, Land of Nod*

- 23 *The Little School-house,
Land of Nod*
- 24 *Norman's Woe*
- 25 *The Spar Yard, Gloucester*
- 26 *The Spar Shop, Gloucester*
- 27 *On the Ways, Gloucester*
- 28 *Haskell Street, Gloucester*
- 29 *East Gloucester*
- 30 *The Thunder-storm, Gloucester*
- 31 *A Sunlit Landscape, Gloucester*
- 32 *The Court, Gloucester*
- 33 *The End of the Court, Gloucester*
- 34 *Early Morning, Sunlight in the
Court, Gloucester*
- 35 *Colonial Church, Gloucester*
- 36 *Plum Street, Gloucester*
- 37 *The Inner Harbor*
- 38 *Gloucester*
- 39 *The Oak, Gloucester*
- 40 *The Bridge, Bass Rock*
- 41 *The Bathing Beach, Bass Rock,
Afternoon*
- 42 *The Service Flag*
- 43 *Afternoon Shadows*
- 44 *The Wild Cherry Tree*

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